DOCUMENT RESUME

ED 193 244 TM 800 558

TITLE	SCRE Profile Assessment System Manual.
INSTITUTION	Scottish Council for Research in Education.
REPORT NO	ISBN-0-901116-10-6
PUB DATE	77
NOTE	39p.
AVAILABLE FROM	Scottish Council for Research in Education, 15 St John Street, Edinburgh EH8 8JR, Scotland (60 pence).
EDRS PRICE	MF01 Plus Postage. PC Not Available from EDRS.
DESCRIPTORS	Basic Skills; *Profiles; Report Cards; Secondary Education; *Student Evaluation; *Student Records
IDENTIFIERS	Scottish Council for Research in Education; *SCRE Profile Assessment System

ABSTRACT

Detailed instructions on how to use the Scottish Council for Research in Education (SCRE) Profile Assessment System are presented in a manual intended for use by individual teachers. The system, consisting of a set of materials composed of a large Class Assessment Sheet and 30 individual-pupil records, is used for recording pupil assessments in the basic skills (oral and written; visual understanding and expression; number; physical co-ordination; and manual dexterity), specific subject area, and the work-related skills of enterprise and perseverance. Instructions are given on how to collate the assessments for each pupil, as well as suggestions for using the profiles in various ways, including curricular and vocational guidance. Examples of completed school-leaving report forms are included, and examples of teacher guides which may be used as models for the assessment of basic skills are provided for use in preparing the subject achievement section of the profile. An appendix contains samples of teachers' guides in English and physical education. (BI)

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SCORE PROFILE ASSESSMENT SYSTEM MANUAL

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
NATIONAL INSTITUTE OF EDUCATION

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AUG 1980
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SCRE
PROFILE ASSESSMENT SYSTEM

MANUAL

TM 800558

The Scottish Council for Research in Education

ISBN 0 901116 10 6

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Printed and bound in Great Britain by Lindsay & Co Ltd,
17 Blackfriars Street, Edinburgh, EH1 1ND.

NOTES ON USING THE SYSTEM

It is appropriate that the final section of this book should be an essentially practical one. The discussions, development and evaluation so far reported were initiated in the light of a specific problem — a problem for which practical as well as theoretical solutions had to be found.

Accordingly, the Working Party in conjunction with the Scottish Council for Research in Education has designed and made commercially available, an assessment system which they feel meets their original concerns as expressed in the remit. This *SCRE Profile Assessment System* is the grandchild of that used in the original feasibility study. Although the same in principle, this final version incorporates the many lessons learnt during the evaluation.

The System

Two versions of the system are available. These — the manual and the computer versions — differ only in the method used for collating all the teacher assessments for each pupil.

In the manual version, a set of materials is composed of the large CLASS ASSESSMENT SHEET and 30 'shingles' or individual pupil records, fastened underneath it as shown in Fig 6. The forms have been printed on 'no-carbon required' paper so that the assessments recorded on the class assessment sheet are automatically copied onto each individual PUPIL PROFILE sheet underneath. For a class of up to 30 pupils one such set will be required by each of its teachers.

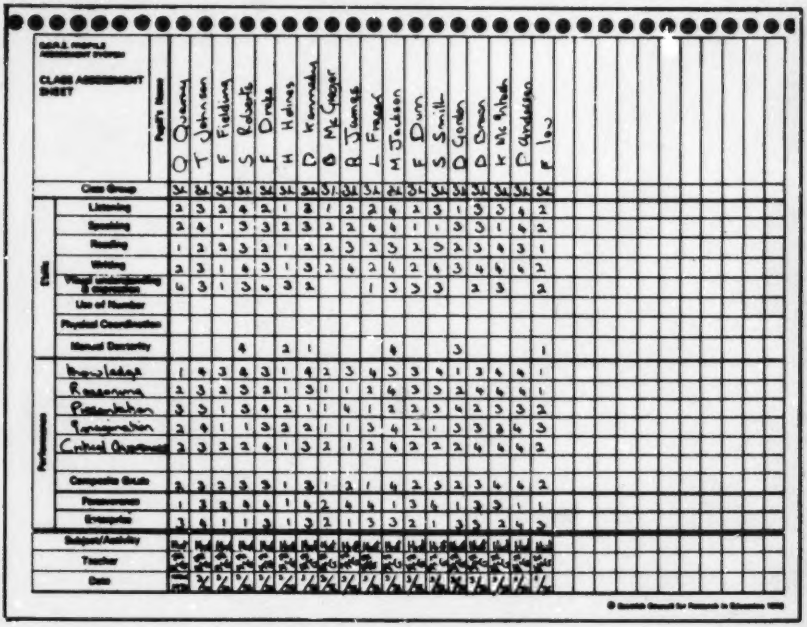
It should be noted that the term *class* is used here to refer to any group of pupils — teaching section or set, registration class, remedial group, etc — of which the teacher making the assessments has first-hand knowledge.

In the alternative computer version, the materials consist of the same class assessment sheet, but this time without duplicated, individual-pupil sheets underneath. Instead the assessments on

the class assessment sheet are keyed onto punched cards, paper tape or magnetic tape for feeding directly into a computer. The computer then sorts the assessments into individual 'pupil profiles', which are printed out automatically (see Fig 2).

In all other respects the two versions are the same.

FIG 1 THE SCRE PROFILE ASSESSMENT SYSTEM CLASS ASSESSMENT SHEET



The duplicate copy underneath is either a single sheet (computer version) or partially overlapping individual pupil sheets (manual version)

How to Make the Assessments

(1) If using the manual version, first place the class assessment set on a pegboard. (This will help to maintain the alignment of the slips underneath.)

(2) At the top of the sheet enter the names of pupils in the spaces provided. At the foot of each column being used, enter class-group, subject/activity, teacher and date. (Appropriate abbreviations — eg initials — should be used for these entries.)

FIG 2 THE SCRE PROFILE ASSESSMENT SYSTEM "PUPIL PROFILE" (COMPUTER VERSION)

	YEAR S3				QUEENIE QUARRIE					
	ENGL	*ARTH*	*HIST*	*FREN*	*BIOL*	*ART*	*MUSIC*	*PE*	*REGI*	*OUTP*
Listening	1	3	2	3	2	2	2	1	1	1
Speaking	2	2	2	2	2	—	—	2	2	2
Reading	2	—	1	2	—	—	—	—	—	—
Writing	3	—	2	2	2	—	—	—	—	—
Visual understanding and expression	—	2	3	—	3	2	—	—	—	—
Use of number	—	1	—	—	1	—	—	—	—	—
Physical co-ordination	—	—	—	—	—	—	—	3	—	3
Manual dexterity	—	—	—	—	2	1	—	1	—	2
Optional Categories										
A *Subject*	2	2	1	3	1	3	2	3	—	—
B *Assessments*	2	1	2	3	3	2	2	3	—	—
C	2	1	3	2	2	1	—	2	—	—
D	—	—	2	3	2	1	—	—	—	—
E	—	—	2	—	—	—	—	—	—	—
Composite Grade	2	1	2	3	2	2	2	2	—	2
Perseverance	1	1	1	2	2	2	3	1	2	1
Enterprise	3	3	3	3	3	1	3	1	3	3
Teacher	009	053	024	032	035	076	079	064	039	014
Class Group	3E1	3AR1	3MS1	3F1	3GN1	3A1	3MU	3PE	3A	HILL
Comments and other activities										

For the computerised version, numerical codes for pupil, teacher, activity and class-group must be used.

(3) Assessing the basic skills.

(i) Decide which of the skills you are able to assess for at least the majority of pupils in the group you are assessing. To do this you may find it helpful to refer to the definition of each skill given in the skill guides on pages 12-21.

(ii) Taking each skill in turn, allocate a grade of 1, 2, 3 or 4. (Work across rather than down, since this helps you to apply uniform standards.) It is essential that grades be allocated with the aid of the guides provided on page 12, which have been prepared by interdisciplinary groups of teachers to allow for common interpretation of each skill by teachers in different subjects. The guides will help in defining the qualities to be looked for as part of a particular skill, and their relative importance. Some schools may prefer to devise their own guides for this purpose in accordance with the principles given in these guides.

For some pupils, you may have additional knowledge and feel able to make more assessments than for the rest of the group. For these enter appropriate grades. In the same way, if you have less than usual knowledge of some pupils, you will not be able to make as many assessments for them and must leave some spaces blank.

(4) Assessing pupils' performance in your subject/activity.

(i) This part of the form contains blank categories. These are provided to enable teachers of different subjects to assess aspects relevant to their own concerns. The categories your department or you yourself have decided upon must be entered in the class assessment sheet. In the manual version, these categories will also have to be entered on each pupil slip. This can most quickly and easily be done by each department having its own rubber stamp inscribed with the appropriate categories. Alternatively the use of initials or a numerical code will

greatly shorten this task whilst still allowing maximum flexibility of assessment categories.

(ii) Again, make your assessments across the class, on a four-point scale, basing your standards once again on the year-group. Schools or departments may find it helpful to develop guides for the assessment of this part of the form modelled either on the skill guides printed on pages 12-21 or the subject guides found on pages 21-34. These cannot, of course, be provided in this volume in view of the extreme flexibility of this part of the assessment.

(iii) The composite grade is an overall rating for performance in the activity concerned. This rating should also be made on a four-point scale.

(5) Finally, complete the section on work-related skills.

(i) Enterprise and perseverance. These characteristics should be rated on a four-point scale following the principles already described.

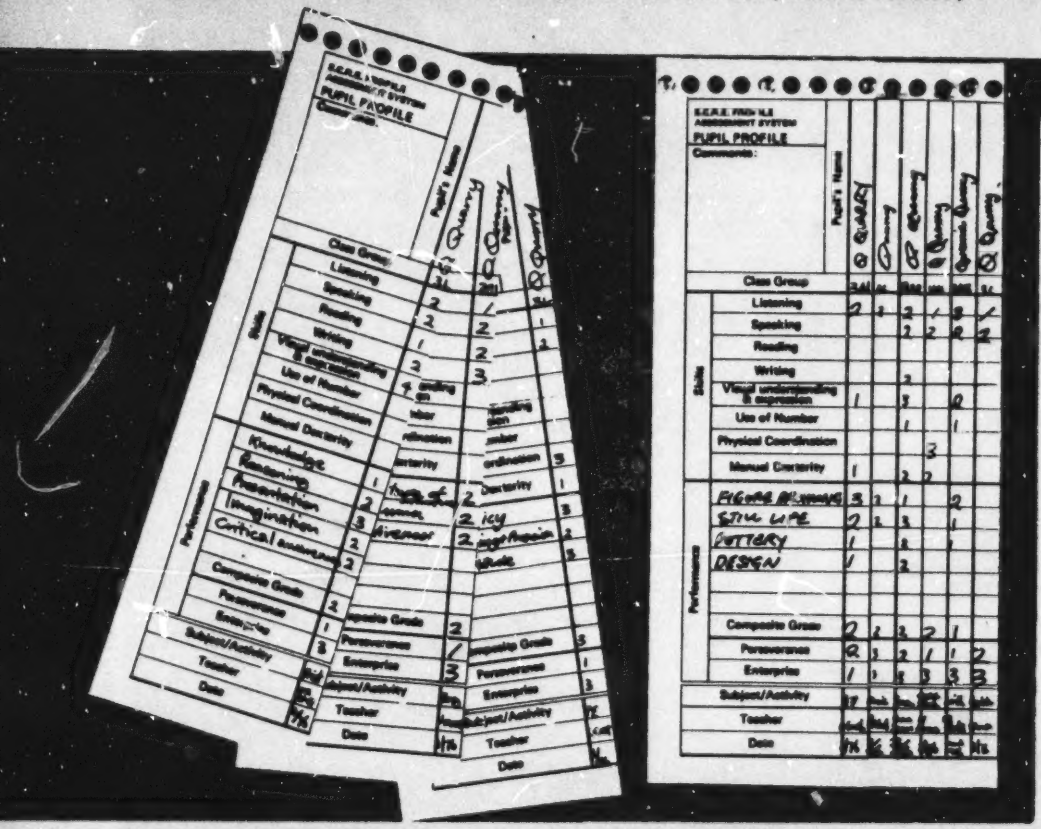
(ii) You may feel you have other important comments to make about some or all of your pupils. Aspects such as co-operation, responsibility, confidence, self-reliance, leadership and adaptability have been picked out by teachers as some of the more relevant. These comments should be written in the 'comment' space, on each individual pupil slip in the manual version or directly on to the computer printed 'pupil profile' of the collated assessments for those using the computerised version. One or two-word comments can be written on the class assessment sheet and sorted by the computer at the same time as the profile grades.

How to Collate the Assessments for Each Pupil

(This applies only to the manual version since otherwise it is done automatically.)

(1) When the class assessment sheets have been completed, remove the Class Assessment Sheet. This permits the removal of

FIG 3 THE SCRE PROFILE ASSESSMENT SYSTEM "PUPIL PROFILE" (MANUAL VERSION)



anual mounting on a peg-board of assessment records relating to a single pupil. Records awaiting mounting are shown to the t. Each slip comes from a different teacher and is a duplicate of a single column of the teacher assessment sheets shown in Fig 1

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the individual, pupil-record slips. These can then be sent to the person(s) responsible for collating the records for each pupil.

(2) The person undertaking the collation of records for a group of pupils — eg a registration class — must sort the pupil-record slips from all teachers making assessments for that group so that all the slips relating to each pupil are together. These are then ready for mounting on pegboards, one for each pupil. Mounting is done from right to left with the slips overlapping and the entries exposed (see Fig 3). They can then be read as a completed profile.

There will normally be room for at least two successive sets of slips to be visible on the pegboard at any one time. These slips together with others, will provide a cumulative record as a pupil progresses through the school. Covering each layer of slips with a plain sheet of paper (punched to allow its mounting on the pegboard) will serve both to separate layers of slips and help to avoid accidental removal of slips from the board.

How to Use the Profiles

Although the procedure has been designed first and foremost to collect the diverse knowledge teachers have of pupils to provide a basis for both curricular and vocational guidance, schools will want to use the profiles for different purposes according to their own needs. The number of profiles prepared for a pupil each year, for example, is a matter to be determined in each school. Subject teachers may find it useful to compare their knowledge of a pupil with that of other teachers. Schools may well wish to use the information as a basis for reporting to parents. They may wish to add clerical details to the profiles to compile complete pupil records. Above all, it is to be hoped, the profiles will provide the basis for dialogue between teacher and pupil on the lines discussed in *Pupils in Profile,** and provide a cumulative record of the pupil's progress through the school.

A major part of the Working Party's concern, however, was the need for a school-leaving report for all pupils. The assessment procedure has been designed to culminate in the provision of suitable information for such a report.

* *Pupils in Profile* (London: Hodder & Stoughton, 1977), Part 2, Section 5.

The School-Leaving Report

This report (see Fig 4) like the other materials in the SCRE Profile Assessment System, is the result of development, evaluation and refinement of an initial idea.

It has been designed to be relevant and useful to all pupils and to be given to every pupil when he leaves school. It is intended to be useful to prospective employers, and to college admissions' officers. In seeking to be both informative and brief, the report indicates achievements and behaviours likely to be informative at this stage and for this purpose. Its relevance — like that of any other examination score or grading — is temporary and this is emphasised by its being dated.

The report is designed to show the results of the combined, independent, cumulative assessments of the many different teachers of each pupil, recorded and collated by means of the SCRE Profile Assessment System. The information contained in the report should not come as a surprise, but more as the ultimate stage of the system of information and guidance the pupil has received throughout his school life.

Filling in the Report

It will normally be the responsibility of a particular teacher(s) to summarise the information on *The Pupil Profile* record and prepare the report. This is probably best done by a pupil's guidance teacher.

1. Skills (Page 2)

Page 2 is for recording the level reached by a pupil in each basic skill.

From the assessments recorded on the SCRE Assessment System Pupil Profile, an overall consensus rating for each skill may be produced. Most weight will probably be given to the recent assessments. The guidance teacher or whoever is making up the report will be able to use his knowledge of the pupil to help him decide on the level of skill achieved.

The phrases on the report card describe the standards represented by the grades and were formulated by the various interdisciplinary panels of teachers to help users interpret the report.

In order to avoid counterfeiting of this section of the report, it is recommended that schools use a rubber stamp of distinctive design to mark the appropriate box indelibly.

Only a very few pupils who do not reach the bottom level will not receive a stamp at all.

2. Subject/Activity Assessment (Page 3)

Against each curriculum area fill in all the subjects studied by a pupil, except those studied only in the first two years of secondary school or studied in such a way or for such a short time as to make assessment impossible. Enter for how long each subject has been studied. When the type of course can be indicated according to nationally known ones — eg SCE (H), or GCE (O) — this should be stated.

The achievement grade, based on the four-point scale will have been provided as the composite grade on the most recent Pupil Profile and should be subject to appropriate moderation. Enterprise and perseverance grades will be available on the most recent Pupil Profile also.

3. Other Observations (Page 4)

These should be written by the teacher preparing the report on the basis of his knowledge of the pupil and his school record. Possession of useful qualities such as co-operation, responsibility, confidence, self-reliance, leadership and adaptability may be noted, as may any other relevant personal quality.

Extra-curricular activities undertaken by the pupil and general contributions made to school life should also be recorded.

Although it will be useful to keep a record of the contents of the report in school, teachers will appreciate that copies of it should not be issued without the permission of the pupil himself.

* * *

FIG 4 AN EXAMPLE OF A COMPLETED SCHOOL LEAVING REPORT USING THE FORM DEVELOPED BY THE WORKING PARTY FOR THE SCRE PROFILE ASSESSMENT SYSTEM

OTHER OBSERVATIONS

(includes other school activities, other awards and comments on positive personal qualities).

Royal Life-Saving Society - Bronze Medallion

Member School Photographic Club, School Debating Society

Member of School Skiing trip to Austria Jan 1976

She has been resourceful in finding costumes for the school play.

She has recently shown an appreciation and enjoyment of literature and has read widely outside the syllabus.

Works well on group activities; gets on well with both pupils and teachers. Readily accepts responsibility, particularly in social activities.

Note:
The grades A–D represent approximately 25% of the year group in each case.

The skill gradings represent a consensus derived from the individual gradings of each teacher's knowledge and reflect the standard obtained by the pupil with reasonable consistency.

All the information contained in this report is based on profile assessments contributed by each teacher on a continuous and cumulative basis, including observations of personal qualities and informal activities.

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SCHOOL LEAVING REPORT

This is a brief report on Lynnie Quarry

Date of birth: 13/7/1960

who completed class S4

in Tanochbrae High School

and left on 3rd July 1976

This report is the result of continuous assessment by all the teachers of this pupil and has the authority of:–

E. P. Smith Head Teacher

J. McGregor Director

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(pages 1 and 4)

FIG 4 *(continued)*

SKILLS

LISTENING

Acts independently and intelligently on complex verbal instructions ☐

Can interpret and act on more complex instructions ☐

Can interpret and act on straightforward instructions ☐

Can carry out simple instructions with supervision ☐

READING

Understands all appropriate written material ☐

Understands the content and implications of most writing if simply expressed ☐

Understands uncomplicated ideas expressed in simple language ☐

Can read most everyday information both as notices or simple instructions ☐

VISUAL UNDERSTANDING AND EXPRESSION

Can communicate complex visual or shape reality and appropriately ☐

Can give a clear explanation by diagram and diagram ☐

Can interpret a variety of visual displays, such as graphs or train timetables ☐

Can interpret simple visual displays, such as roadsigns or outline maps ☐

PHYSICAL CO-ORDINATION

A natural flair for complex [illegible] ☐

Mastery of a wide variety of movements ☐

Can perform satisfactorily most everyday movements ☐

Can perform simple physical skills such as lifting or climbing ☐

SPEAKING

Can express a point of view ☐

Can make a clear and accurate oral report ☐

Can describe events orally ☐

Can communicate adequately at conversation level ☐

WRITING

Can argue a point of view in writing ☐

Can write a clear and accurate report ☐

Can write a simple account or letter ☐

Can write simple messages and instructions ☐

USE OF NUMBER

Quick and accurate in complicated or unfamiliar calculations ☐

Can do familiar or straightforward calculations, more slowly if complex ☐

Can handle routine calculations with practice ☐

Can do simple whole number calculations such as giving change ☐

MANUAL DEXTERITY

Has fine control of complex tools and equipment ☐

Satisfactory use of most tools and equipment ☐

Can achieve simple tasks such as wiring a plug ☐

Can use simple tools, instruments and machines such as a screwdriver ☐

SUBJECT ACTIVITY ASSESSMENT

Curriculum Area	Subjects Studied (Include final year level where relevant)	Years of Study	Achievement	Enterprise (Include flair, creativity)	Perseverance (Include reliability, carefulness)
Aesthetic Subjects	Drawing	1-4	2	2	1
	Music	1-4	2	3	3
Business Studies					
Community/ Leisure Activities	Social Education	1-4	3	2	3
Crafts	Pottery	3-4	2	1	3
English	English	1-4	2	1	3
Mathematics	Arithmetic	1-4	1	1	2
Other Languages	German	2-4	2	2	3
Outdoor Studies	Outdoor Pursuits	3-4	2	2	3
Physical Education	General	1-4	3	1	3
Science	Biology	3-4	1	2	2
Social Subjects	History	1-4	2	1	3

(pages 2 and 3)

The materials for the SCRE Profile Assessment System are commercially available from:

Safeguard Business Systems,
Loomer Road,
Chesterton, Newcastle,
Staffordshire.

The Scottish Council for Research in Education will be glad to offer advice on any aspect of the procedure on request, including programming assistance.

TEACHERS' GUIDES FOR THE ASSESSMENT OF BASIC SKILLS

The following guides were prepared as a result of the field trials by interdisciplinary groups of teachers to provide for a common assessment of each basic skill applicable to all subjects areas.

(a) Oral and written skills.
(b) Graphic and visual skill.
(c) Skills in the use of number.
(d) Physical co-ordination.
(e) Manual dexterity.

Schools, departments or individual teachers may wish to use these guides, which are reprinted below, as models for preparing their own subject-specific guides for the achievement section of the profile (see page 4).

ORAL AND WRITTEN SKILLS

(Report card phrases are shown in inverted commas)

Listening

The three dimensions of listening skill were felt to be (1) understanding of speech (involving understanding of both words and content), (2) discrimination of sounds and (3) paying attention — a willingness to listen. Another quite important aspect is accuracy in listening since many people might listen carelessly and pick up what they thought the person was going to say rather than that which they actually said.

It is recognised that an adequate level of listening skill, sufficient for the needs of most employers and for everyday

purposes is fairly easily achieved. This does not, however, detract from its importance since the ability to understand and act on orally related information and commands is essential.

Levels of Listening Skill (Oral Comprehension)

1. 'Acts independently and intelligently on complex instructions.'
   Readily understands, remembers and utilises complex spoken material.
2. 'Can interpret and act on most verbal instructions.'
   Readily understands, remembers and utilises straightforward spoken material.
3. 'Can interpret and act on straightforward instructions.'
   Understands and utilises only simple material; retention is limited.
4. 'Can carry out simple instructions with supervision.'
   Understands and utilises only simpler instructions even after repetition and explanation; or, having understood them, is often unable to retain them long enough to act upon them.

Speaking

The ability to communicate orally with other people notwithstanding accent or dialect.

A particular speech defect will probably preclude an assessment of this skill.

The four most important factors in speaking skill are seen as:

(a) Cogency — the correspondence between a pupil's ideas and how clearly they are expressed.
(b) Technical skill — fluency, audibility, diction, etc.
(c) Voluntariness — how readily a pupil will use speech.
(d) Content — how relevant and useful his speaking is.

Levels of Speaking Skill (Oral Expression)

1. 'Can debate a point of view.'
   A confident and willing speaker; clear, audible and fluent. The content of speech is logical and expressed at the appropriate level of language.
2 'Can make a clear and accurate oral report.'
   Has a good vocabulary and can usually communicate effectively if sometimes hesitantly. However, speech may not always be at the appropriate level and content may be less organised.

3. 'Can describe events orally.'
   Occasional confusion in expression but rarely fails to get meaning across; usually expresses only concrete ideas however, and often leaves sentences unfinished. Often unwilling to speak because of being aware of a lack of fluency; vocabulary tends to be rather limited.
4. 'Can communicate adequately at conversation level.'
   Can usually communicate adequately on a simple level and is often spontaneous. Vocabulary is limited and content poorly organised; only able to deal with concrete expression, not abstract ideas. Communication may be limited by the use of dialect.

Reading

The level of reading skill is determined by the amount of comprehension achieved. Important factors in such written comprehension are the ability to understand complex writing, the grasp of a wide range of vocabulary and the ability to comprehend difficult or abstract ideas.

Levels of Reading Skill (Written Comprehension)

1. 'Understands all appropriate written material.'
   He enjoys reading and rapidly assimilates complex written material. He understands imagery and is aware of abstract concepts beyond the surface meaning of his reading where this is required. He needs virtually no assistance from the teacher.
2. 'Understands the content and implications of most material if simply expressed.'
   He can assimilate complex written material, but needs a little assistance from the teacher. He has a limited understanding of imagery and abstractions in his reading. He usually understands straightforward written material with minimal assistance.
3. 'Understands uncomplicated ideas expressed in simple language.'
   He can assimilate simpler material, but is slow to understand more complex reading and usually requires the teacher's help for this.

4. 'Can read most everyday information such as notices or instructions.'
   He is rarely able to understand any but the very simplest written material.

Writing

The ability to communicate in writing.

Central elements in the assessment of this skill are:

(a) Technical accuracy — spelling, punctuation, grammar, etc.
(b) Organisation and accuracy of material.
(c) Lucidity of expression — choice of vocabulary, sentence structure, etc.

This skill is the special concern of teachers of language — English in particular. For this purpose, however, it is being assessed as a general skill and thus the ability to communicate clearly and accurately is stressed. More advanced literacy ability is not looked for.

Levels of Skill in Writing (Written Expression)

1. 'Can argue a point of view in writing.'
   Consistently writes material that is technically correct, lucid, fluent and logical; expression is appropriate to the task.
2. 'Can write a clear and accurate report.'
   Usually writes technically correct language but shows little flair. (Does not use vocabulary, sentence structure, etc, to its fullest potential.)
3. 'Can write a simple account or letter.'
   A pedestrian style — content not always relevant but expresses meaning adequately; a tendency to be ungrammatical and inaccurate on occasions.
4. 'Can write simple messages or instructions.'
   The material is poorly organised, frequently irrelevant and inaccurate and where more than a simple message is required spelling, punctuation and grammar are poor.

VISUAL UNDERSTANDING AND EXPRESSION
(Graphic Skill)

Definition

Visual skill is defined as the ability to understand, represent and communicate concepts in a pictorial form. It relates to

material in the form of, for example, drawings, paintings, photographs, filmstrips, films, charts, graphs, diagrams, maps, cartoons, television; and to such concepts as measurement, size and shape; and to the recognition of symbolic forms.

Important considerations in the assessment of graphic skill are:

1. The ability to choose where appropriate the best mode of visual communication. This aspect of choice is felt to reflect the higher levels of the skill since it involves mastery of a range of techniques and a thorough understanding of their potential for communication.
2. Readiness to use a visual medium spontaneously reflects the extent to which a pupil feels 'at home' in the medium, and thus may affect the skill level achieved.
3. Neatness in drawing is not considered an important part of this skill but, like copying, more a factor determined by manual dexterity. However, a minimum level is required for adequate communication.
4. The *selection and production* of material in pictorial form necessarily involves graphic *comprehension.*

Descriptions for teachers of each skill level:

1. 'Can communicate complex visual concepts readily and appropriately.'
   A thorough understanding of how problems or concepts may be represented visually enables a spontaneous and appropriate choice of method; clear and accurate when necessary.
2. 'Can give a clear explanation by the use of rough sketches and diagrams' but has a less thorough understanding of how problems and concepts may be represented visually so does not always choose the best method of display. Some lack of graphic comprehension may lead to errors in representation but usually successful with some teacher guidance. Can interpret most graphic material.
3. 'Can interpret a variety of visual displays, eg graphs, train timetables' but will not readily use this medium to *represent* concepts. Tends to lose interest through finding it hard to grasp the more difficult techniques. Difficulty in spatial perception often leads to inappropriate methods or inaccuracies. Can select and arrange pictorial representation to provide information.

4. 'Can interpret only simple visual displays, eg road signs, outline maps.'
   Lack of understanding precludes spontaneous graphic representation or accurate copying. Needs help to select and arrange pictorial representation to provide information.

Note: Few specific examples are given for levels of achievement in this skill since it was felt that no examples could encompass the range of activities providing scope for the assessment of visual skill. However, teachers may find it helpful to formulate specific examples for their own specialist area to which to relate the level descriptions.

NUMBER

Use of number is defined as computational skill involving the degree of speed and accuracy with which mental and written calculations are achieved and the degree of understanding shown of numerical rules and relationships.

Description of Basic Skill Levels

These descriptions are cumulative: a grading given for a higher level indicates mastery of the lower skill levels as well. (Phrases for the Report Card are shown in inverted commas.)

1. 'Quick and accurate in complicated/unfamiliar calculations.'
   Can understand and interpret numerical data expressed as, for example, a column of figures; can extrapolate from numbers and form a rough estimate on which to judge an answer; can work through a multiple-step calculation with speed and accuracy; can handle complex calculations, including those presented in an index form.
2. 'Can do familiar/straightforward calculations.'
   Accurate but may be slower; can handle ratios, proportions and percentages; can substitute into an equation with subsequent evaluation of the unknown; can extract numerical information from a graph.
3. 'Can handle routine calculations with practice.'
   Fairly accurate but slow; is able to calculate percentages, and money calculations involving a decimal point. Can handle

calculations involving more than one of the processes: addition, subtraction, multiplication and division.

4. 'Can do simple whole number calculations, eg give change.' Can do simple numerical calculations involving the basic number rules — addition, subtraction, multiplication and single digit division; can see simple, concrete numerical relationships as shown by objects but has difficulty in thinking in anything but whole numbers.

PHYSICAL CO-ORDINATION

(1) *Definitions for Teachers*

Points to note:

(a) Although some school activities may help to develop physical co-ordination (notably physical education) the assessment is not of any specific skills developed but of the underlying mastery a pupil has of a wide variety of ordinary movements, such as walking, standing up, sitting down, lifting, carrying, etc.

(b) Some teachers will have a better opportunity to observe this than others but any teacher may be able to observe a few pupils in this way.

(c) Physical co-ordination relates to gross motor skills as opposed to fine hand movements. The components of this skill may be defined as:

Effectiveness of movement (in translating thought into action)
Fluency
Efficiency
Grace
Stamina

Also important are balance, the aesthetic use of the body, the degree of relaxation in movement, how keen/lazy a pupil is in movement (ie effort). In assessing pupils on this ability, the teacher would notice that the range of ability would be from a high degree of fluency, economy and efficiency in movement to jerky, inefficient, clumsy and awkward movements at the other end of the continuum. Accordingly, the following

descriptions were formulated of the four different levels of the skill:

1. 'A natural flair for complex tasks.'
   Skilled in complex physical tasks: highly co-ordinated, fluent, economical and sustained movement, appropriate to the task and circumstance and exhibiting balance and control.
2. 'Mastery of a wide variety of movements.'
   Skilled in a variety of tasks: well co-ordinated. Movement usually fluent, efficient and sustained, apt and controlled, though does not have such complete mastery as 1.
3. 'Can perform satisfactorily most everyday movements.'
   Can perform satisfactorily most everyday movements: not likely to drop and break things but may appear slightly awkward or not make best use of body.
4. 'Can perform simple physical skills.'
   Adequately performs simple physical movements, eg climbing stairs, lifting and shifting objects. Tends to be clumsy, jerky, ungainly or awkward.

MANUAL DEXTERITY

General Points for Consideration in Assessing this Skill

Manual dexterity is regarded as a basic aptitude. Although specific skills can be improved with practice and training, manual dexterity can be regarded more as an aptitude for learning particular kinds of skill involving fine-finger control. It represents the relationship between hand, eye and mind when applied to a task.

As a pupil matures, manual dexterity is more easily distinguishable from physical co-ordination as a pupil will have more scope in his activities to demonstrate the finer motor skills.

The most important components of manual skill were felt to be:

1. Organisation (involving economy of effort).
2. Speed.
3. Precision (linked because speed is useless without accuracy).
4. The complexity of the tasks.

5. Enthusiasm/interest.
6. The amount of training and supervision required.

Co-ordination between right and left hands, although an aspect of physical co-ordination, is also an important aspect of any assessment of manual skill since without it, high levels of achievement involving manual dexterity are unlikely.

Concentration may be both a producer of and product from the above qualities in that a combination of concentration and practice is needed to build up a skill rapidly. A corollary of this is that a pupil may have an aptitude in manual dexterity but this will not show up unless the pupil is motivated and interested — a combination of both is required for successful performance.

Descriptions of Each Skill Level
(Report Card Phrases are Shown in Inverted Commas)

1. 'Has fine control of tools and complex equipment.'
   Works with speed and economy of effort in a wide range of complex and fine operations, showing natural organisation by choosing the most appropriate tools, layout, etc for the task; completes tasks with accuracy and precision and needs almost no help once shown; enjoys using hand tools and has a feel for the material being used; can co-ordinate hands with ease.
2. 'Satisfactory use of most tools and equipment.'
   Is capable of using a variety of tools and materials satisfactorily with supervision; careful in the execution of tasks; can attempt fairly intricate work but may not achieve complete accuracy in execution; can co-ordinate hands satisfactorily when necessary.
3. 'Can achieve simple tasks, eg wiring a plug.'
   Is capable of handling a limited range of tools and materials satisfactorily after demonstration and with supervision and repeated practice; can complete simple tasks but tends to be careless; can co-ordinate hands in some multiple tasks but has difficulty in the more intricate ones; may be satisfied with low-quality work since interest flags if success not achieved fairly quickly.
4. 'Can use simple tools, instruments and machines, eg a screwdriver or typewriter.'
   Has great difficulty in handling tools and materials; is

careless and untidy and has difficulty in executing even the simplest tasks; cannot use many tools without a great deal of supervision and help; has poor co-ordination between hands; does not learn from mistakes and tends to be unmotivated and lacking in concentration.

A wide range of examples of these four levels might be quoted for a number of activities but it was felt that no list of examples could do justice to the range of tasks requiring manual dexterity and thus specific examples would tend to limit the definition of the skill. It was felt that individual teachers would be able to formulate their own examples from the above descriptions to guide them in their assessment of this general skill in their own field.

EXAMPLES OF TEACHERS' SUBJECT GUIDES*

Note (1) This appendix contained samples of guides prepared by groups of teachers for use in the field trials. The subjects covered in these samples are:

(a) English.
(b) Physical Education.

Schools, departments or individual teachers may wish to use the above guides as models for preparing their own subject-specific guides for the achievement section of the profile. Copies of guides prepared for a number of other subjects[1] may be had on request from the Scottish

*Other subjects available are art, business studies, classics, geography, history and modern studies, home economics, mathematics/arithmetic, modern languages, music, science, technical studies, outdoor studies and community studies.

Council for Research in Education, 16 Moray Place, Edinburgh, EH3 6DR.

(2) Guides were prepared as a result of the field trials by interdisciplinary groups of teachers to provide for a common assessment of each basic skill in different activities (pages 12-21).

(a) Guide for Assessments in English Prepared by the English Panel

The committee members who produced these definitions are under no illusions about the imperfections of the guide. We are in no sense prescribing English teaching or even attempting a full description of the subject. Our comments are simply intended to be guidelines helping teachers to apply reasonably similar standards in making assessments of their pupils. We suggest that before you read each of the sets of descriptions of the various grades of pupil we have listed below, you mentally conjure up five pupils of your own who seem to you to represent: 1 (top 10 per cent of pupils in the year group); 2 (the next 20 per cent); 3 (the middle 40 per cent); 4 (the next lower 20 per cent); and 5 (the bottom 10 per cent). Use whatever basis you normally use for your judgment. Now when reading our descriptions see how your representative pupils would fit into our scheme (be prepared for some unusual variations — after all the whole purpose of this scheme is to gain more information about the pupils than can be got from a simple mark or unexplained grade).

The following statements are intended to describe pupils who would fit into the various categories, but allowance for the year of the pupils and for the overall range of marks in his year group must be made in each case:

ORAL

Comprehension (Understanding of Speech)

1. He can accept complex spoken material readily and utilise it. He can remember what he hears for fairly long periods.
2. He can understand complex material with explanation and can usually remember it.

3. He can readily interpret straightforward material, although more complex matter can be taken in with repetition. He has a limited retention of what he hears.
4. He can only readily interpret simple material and has a limited retention of what he hears.
5. He is rarely able to carry out the simplest instructions, even after repetition and explanation; or having understood it he is unable to retain it long enough to act upon it.

Expression (ie Spoken Expression)

We note that there is an important distinction between form and content, but consider that for English assessment account should be taken of both. Pupils with speech defects may be graded or not as the teacher sees fit. Remember that explanatory notes can be added to the report for special cases.

1. He is a pleasure to listen to. His speech is clear, audible and fluent. The content of his talk is logical and he adopts the appropriate level of language and intonation.
2. He is also clear and audible, usually communicating effectively, but with some slight hesitancy.
3. He can sometimes communicate effectively but hesitantly. His speech is not always at the appropriate level and may be less audible than the 1 and 2 pupils. The content of his talk is often poorly organised.
4. His speech is delivered monotonously and is often rambling, halting and confused. Nevertheless, he does manage to communicate a range of material.
5. He appears to lack the vocabulary for more than the simplest matters, is often inaudible and/or may slur his words to the point of incomprehensibility.

WRITTEN

Comprehension

1. He rapidly assimilates complex written material. He understands imagery and is aware of abstract concepts beyond the surface meaning of his reading. He needs virtually no assistance from the teacher.

2. He *can* assimilate complex written material, but needs a little assistance from the teacher. He has a limited understanding of imagery and abstractions in his reading.
3. He usually understands straightforward written material with minimal assistance. He rapidly assimilates simpler material, but is slow to assimilate more complex reading and usually requires the teacher's help for this.
4. He can interpret simple material with the teacher's help. He very rarely understands complex material.
5. He is rarely able to understand any but the very simplest written material.

Expression

1. He *consistently* writes technically correct, lucid, vividly expressed material. His writing is fluent and logical. He uses the appropriate level of language for his subject. His writing is of the kind said to have 'impact' and 'sparkle' (!).
2. He usually writes technically correct English and can occasionally, but not consistently, reach the heights of the 1 standard.
3. He can use controlled sentence-structure and punctuation, but writes in a pedestrian style. Although he has fairly satisfactory logic in his composition and spells reasonably well, he lacks originality.
4. He writes poorly structured material with frequent irrelevancies. He is often inaccurate and his writing sometimes illegible.
5. He is virtually unable to write coherent English.

GRAPHIC

Ability

In our context this ability refers to the comprehension and expression of pictures, cartoons, slides, film, film-strip, television, maps, graphs, diagrams, the use of layouts in magazines, wall-charts and so on. It is the ability to comprehend the meaning and use of lines, shapes and forms as communication.

Graphic ability is relevant to many of the non-verbal, visual aspects of English, eg illustration, interpretation of pictures,

slide/tape making, film-making and appreciation, concrete poetry, project displays.

We accept that not all English teachers will feel able to assess this ability. Even when they can do so, they will probably have evidence about the ability of only some of their pupils. We cannot, therefore, give a five-point scale, but must leave it to individual teachers to rate pupils within the year-group on the basis of the following definitions:

Graphic Comprehension — The ability to appreciate and interpret graphic material (as defined above) in its context.

Graphic Expression — The ability to *select* (eg from magazine pictures) and/or create appropriate graphic material.

AESTHETIC

Appreciation

We agreed that the aesthetic dimension is a vital and integral part of English teaching, but at the same time it is extremely difficult to measure. (Concepts such as "the appreciation of beauty" and "sensitive awareness of value" are not readily interpretable for assessment.) A practical definition seems to be "an appreciation of what is good or worthwhile in terms of what is being taught: a sensitive response to stimuli which the teacher considers aesthetically valuable". The enjoyment of worthwhile literature, the ability to recognise merit, good form and style; the appreciation of the dramatic art in theatre and film; and the ability to produce meaningful criticism are all examples of aesthetic appreciation. (The thorny problems of what has "value" or "merit" or is "worthwhile" we are deliberately avoiding. This we feel is a matter for the judgment of the individual English teacher. Remember we are *not* prescribing a course, simply trying to help individual teachers to find similar landmarks.)

The extent of aesthetic appreciation will probably have to be measured from a written, spoken or emotional response and may not be assessable for all pupils.

1. He has a natural and spontaneous response to material the teacher considers aesthetically valuable. He will consistently display a sensitive awareness of form and language. He will

take delight in seeking out worthwhile material such as novels, poetry, plays, films, television and so on.

2. He can achieve the same response and awareness as a 1 pupil, but only with the help of the teacher. He will tend to enjoy less worthwhile books, etc, if not guided in his choice.
3. He has a limited response to aesthetically valuable material and needs the teacher's help to come to terms with much of it. He will rarely show a spontaneous interest in such matter.
4. He is usually only capable of a crude response to an aesthetic stimulus. He will very rarely volunteer any judgment of this kind.
5. He will have no awareness of form. He will show very little sign of any independent response, and if he does it will be at best banal.

Expression

We take this as referring to that which is beautifully expressed, but not necessarily beautiful or aesthetic in subject matter. Creative writing may be a good medium for assessing this. We felt, however, that in most cases aesthetic expression is an integral part of the gradings in *written* and *spoken expression* combined with *creativity* and cannot be often assessed separately.

NUMERICAL

Comprehension and Application

We feel that these would not normally be assessable by English teachers.

PHYSICAL CO-ORDINATION/MANUAL DEXTERITY

Opportunities for assessment of these abilities may arise occasionally perhaps in drama or mime lessons, but since these qualities seem to relate more to other disciplines, no specific definitions are given for English teachers. Make a grading if you feel you can do so, but remember there is no requirement to fill in grades for items you do not feel are applicable.

KNOWLEDGE

The vast scope of English teaching and the variety of approaches of English teachers precludes a specific statement of what we think "knowledge" encompasses. We recognise that English is in the main a matter of acquiring skills rather than information. We suggest that under this heading should be made an assessment of the child's assimilation of the work done in the period under review. This may include such formal items as: techniques of short-story writing, precis and literary criticism; progress in vocabulary, spelling, punctuation; knowledge of set-texts and of his own voluntary reading. It may also include less formal aspects of the work, going into the realms of general knowledge, social and moral education and so on. The "work done" will vary according to the age and ability of the pupil, the aims of the department and of the individual teacher.

1. He easily absorbs all parts of the course.
2. He absorbs most parts of the course satisfactorily.
3. He masters the essential items in the course.
4. He has only a sketchy awareness of the items covered.
5. He assimilates virtually none of the course material.

REASONING

1. He has the almost intuitive ability to grasp relationships. He can follow logical arguments unaided and can draw conclusions where this is appropriate.
2. He can usually manage as well as the 1 pupil, but needs, the teacher's help to do so.
3. He can usually interpret simple material logically. He may draw conclusions and make broad classifications with little aid from the teacher.
4. He usually manages as much as the 3 pupil, but needs a great deal of the teacher's help to do so.
5. He has little or no deductive power and is unable to see links between items.

CREATIVITY

To our minds, this refers to originality and imagination. We see it as applying to all aspects of work in the English classroom

including writing, drama, drawing, dance, model-making and so on.

1. He is full of ideas and consistently responds in new, exciting and unusual ways. He shows signs of (at least the beginnings of) an inimitable personal style.
2. He does not lack ideas and can be relied upon for a vivid response.
3. He may create clear and even vivid responses to a variety of stimuli, but his efforts may often be uninspired.
4. He makes limited imaginative responses and *occasionally* produces original matter.
5. He makes extremely limited response and fails to produce any original matter.

COMPOSITE GRADE

This is an overall grade representing the general standard achieved in the subject. It is probably substantially similar to the grading you would give at present without breaking the pupil's abilities down into separate categories.

(b) Guide for Assessments in Physical Education Prepared by the Physical Education Panel

The following general points were thought important:

1. In assessing any pupil, the situation and task must be appropriate to the pupil's stage of development.
2. The work done by this Panel on assessment was confined to Physical Education only and not to the contribution made by PE Departments to Health Education and Outdoor Education.
3. Physical Education assessment is made on the practical application of movement knowledge with few exceptions. The exceptions are the written or verbal information which may be had from pupils to help assess CREATIVITY or AESTHETIC APPRECIATION.

4. In the time allocated to PE in schools it may be difficult to make an accurate assessment of all pupils in certain abilities which may only be assessed on rare occasions. Examples of these abilities are WRITTEN and GRAPHIC COMPREHENSION. The abilities which come into this category are listed — "applied rarely".

The following are the definitions of the abilities listed, as they apply to Physical Education.

ORAL

Comprehension

The understanding of verbal instructions concerning incidental or everyday movements. This ability must not be assessed only on the way a pupil carries out instructions on a physical skill, as his physical ability may be the limiting factor, not his oral comprehension — this calls for great care on the part of the teacher making the assessment. Question and answer is a method by which the pupil's understanding of instructions concerning Physical Education activities can be assessed depending on a pupil's oral expression.

Expression

The communication of difficulties — asking questions, also communication within a group. Lack of communication in a group situation does not necessarily mean poor oral expression but other limiting factors may apply. Therefore, the group situation may be used to assess a communicative pupil but must not be used to assess a more introverted pupil, where a more direct approach may be required.

WRITTEN

Comprehension

Applies rarely — the understanding of assignment cards/wall charts/reference books, etc.

Expression

Does not apply.

GRAPHIC

Comprehension

Applies rarely — the understanding of diagrams/charts/films of games/dance notation.

Expression

Applies rarely — pupil's use of dance notation and diagrams of team strategy.

AESTHETIC

Appreciation

This ability can only be assessed by written or verbal information given by the pupil:
(a) *after participation:*
(b) *during or after observation.*
The degree to which a pupil gives evidence of his thoughts on watching or after participating in a movement will vary from a cogent or relevant to a blank response making assessment on a five-point scale possible.

Expression

Applies to dance and to a progressively lesser extent to Gymnastics and Games, where the individual uses movement to achieve a functional objective, rather than as a means of expression. In Games the conscious effort to use a movement to express aesthetically would occur so seldom that it could not be used as a general form of assessment. In Gymnastics, the concern for form may be seen in the logical contrast, the cohesion and fluency in phrases of movement. In the same way, in Dance, this can be shown in the way in which phrases of movement are selected and ordered in forming either a sequence or a whole dance.

NUMERICAL

Comprehension and Application

Apply rarely — at a low level; use of measuring tapes and stop watches; counting equipment, etc.

PHYSICAL CO-ORDINATION

In the beginning, long discussions took place on how Physical Co-ordination differed from Physical Knowledge when applied to Physical Education. In the end, however, the following definition was arrived at for Physical Co-ordination.

The assessment of Physical Co-ordination should be made, not on any movement or skill learned from the Physical Education programme, but on incidental or everyday movements.

The activities to be assessed are within the range of general movement, walking, standing up, sitting down, lifting, sorting equipment. In assessing pupils on this ability, the teacher would notice that the range of ability would be from a '1' assessment, with a high degree of fluency, economy and efficiency, through to a '3' grading with a measure of fluency, economy and efficiency, down to a '5' grading of jerky, inefficient, clumsy and awkward movements.

MANUAL DEXTERITY

Applies rarely — could only be assessed for a minority of pupils in the following activities: ropework in climbing and sailing, handling small pieces of equipment.

KNOWLEDGE — REASONING — CREATIVITY

In formulating assessment criteria for, and giving definitions of, Knowledge, Reasoning (understanding) and Creativity as they apply to Physical Education, it was originally decided to break down the Physical Education programme into all its activities — Dance, Gymnastics, Field Games, Court Games, Athletics, Swimming, etc, and attempt to point out in each activity the areas where these abilities showed themselves. The Panel, however, decided to form definitions of these three abilities which could apply to all of the activities concerned in the Physical Education programme, using examples drawn from specific activities to clarify the point made.

The assessment of these abilities listed below apply to all Physical Education activities where skills are taught, practised and improved upon from year to year in the secondary school and all assessments are made on the practical application of these skills, no matter to which Physical Education activity they apply.

KNOWLEDGE

Applied to Physical Education, this ability is interpreted as knowledge in the body shown by the pupil's performance.

Knowledge of this kind could be assessed under the following headings: on a five-point scale ranging from a "high degree of . . ." through to a "moderate amount of . . ." down to "no evidence of . . .".

	"1" and "2" Gradings	*"4" and "5" Gradings*
Body congruence	Where each part of the body plays its role effectively in contributing to the efficiency of the movement as a whole—sympathetic, harmonious and well-balanced movement	Awkward, rigid, unbalanced
Fluency	Flowing movements with continuity, smooth and logically linked	Jerky, stilted, hesitant
Appropriate selection of speed and force	Controlled, economical, effective	Uncontrolled, wasteful, tentative, inefficient, exaggerated
Pathway	The correct line of movement, the the correct spacial orientation	Erratic, misdirected, wavering
Timing	Change of direction, speed and force at the correct moment and the correct rate of change (acceleration and deceleration)	Faltering, sluggish, impetuous, undecided, precipitate
Rhythm	Effective preparation, action and recovery, all well related in producing an efficient movement	Stilted, strained, disjointed
Precision	Exact and clean-cut movements, well defined, unerring and efficient	Sloppy, inaccurate, clumsy

In making an assessment of knowledge, all these factors should be taken into account when a skill is assessed, making sure that the assessment is based on the correct level of skill for the stage of the pupil's development.

REASONING (Understanding)

This ability is revealed when pupils (with varying degrees of success on a five-point scale) select appropriately from their bodily knowledge to cope with specific situations as they arise. The

implementation and adaptation of a skill under various conditions implies understanding. To perform a known skill well in spite of variables (when cramped, hurried, excited, fatigued, or under poor conditions, etc) shows understanding of the movement. Understanding is also involved when there are variables to read, eg passing to the wing requires "reading" ground conditions, speed of wing's movement and then choosing/adapting knowledge of movement appropriately. A simple example of how this differs from the assessment on knowledge would be the learning of a games skill outwith the game, and practising this until the KNOWLEDGE of the skill was of a high standard. The attempt to execute this same skill in a game with its variable factors, pressures and restrictions would determine the pupil's understanding or reasoning.

CREATIVITY

The ability to see a range of possible solutions, all of which would meet the demands of the situation, and to select from these possibilities the most original, unexpected and appropriate one for the desired result.

In grading a pupil on this ability, the quality of the solutions should be judged along with the frequency with which the pupil displays such ideas, whether they are unique and whether they are successful. The pupil may not have the physical knowledge to carry out his creative ability but if the solution is offered and attempted, this alone is worthy of assessment.

The frequency and standard of verbal ideas given to the teacher should also be assessed and although verbal responses, no matter how creative in nature, could never gain a '1' grading, they may add to or clarify a lower grading. It should be pointed out, however, that a lack of verbal ideas does not in any way detract from a pupil's creative ability with reference to Physical Education, as the physical performance is the ultimate criterion. Furthermore, poor oral communication may well restrict assessment on a verbal basis.

Again it must be stressed that Physical displays of creative thinking should be assessed according to the pupil's age and stage, etc — whether the problem is simple, complex or advanced and whether the solution requires a simple basic skill or a series

of skills and how many variables and restrictions are placed in the way of a solution.

COMPOSITE GRADE

The overall performance rating in the subject.

ISBN

This Manual is intended for use in schools adopting the SCRE Profile Assessment System. It is comprised of excerpts from the book Pupils in Profile (SCRE Publication 47, Hodder & Stoughton, London, 1977). Whereas the full book should be studied in any school using or proposing to use the system, individual teachers will require to have at hand copies of the detailed instructions. This Manual provides these in an inexpensive and convenient format.

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